

You Can Paint

PAINTABLE PERMANENT
ACOUSTI-CELOTEX

TRADE MARK REGISTERED

U. S. PATENT OFFICE

Without Loss of Absorptivity



THE CELOTEX CORPORATION, CHICAGO, ILLINOIS, MANUFACTURERS

Why you can paint Acousti-Celotex without impairing its sound-absorbing qualities » »

Many persons who have an installation of Acousti-Celotex which is not painted may have overlooked the fact that it may be painted without affecting its acoustical value. *The unique feature of Acousti-Celotex is that it may be repeatedly painted with any kind of paint without loss of sound-absorbing efficiency, because the deep perforations allow sound to be absorbed within the material instead of at the surface.*

Since in most buildings the routine maintenance of walls and ceilings call for painting at regular intervals, no special problem is presented by Acousti-Celotex.

Tests were made by the United States Bureau of Standards on two types of Acousti-Celotex to establish its paintability feature. The Bureau reported:

"Measurements made on Single B and Double B material after applying one coat of glue size and four coats of lead and oil paint, applied to the tile in an inverted position to keep the holes clear, showed no reduction in co-efficient of absorption."

Professor F. R. Watson, Physics Department, University of Illinois, states:

"A variety of experiments were performed . . . Within experimental error, I have been unable to detect any reduction in the sound-absorbing efficiency due to painting . . . From these results, it would seem that the absorption of sound takes place IN THE PERFORATIONS OF THE ACOUSTI-CELOTEX. That is, the sound pressures penetrate easily into the perforations and then force the air radially into the fibrous material that lines the perforations."

Tests have also been made at the Official Laboratory of the Acoustical Materials Association with similar results.

Not only has the paintability of Acousti-Celotex been demonstrated in the laboratory under carefully controlled conditions, but also in the field over a period of ten years under conditions over which no control could possibly be exercised. Thousands of Acousti-Celotex installations now in use have been painted, not with special factory or "acoustical" paints, but with standard types of paint obtainable

These illustrations picture the effect of ordinary paint applied in the ordinary way (1) on any finely porous, sound-absorbing material and (2) on Acousti-Celotex.

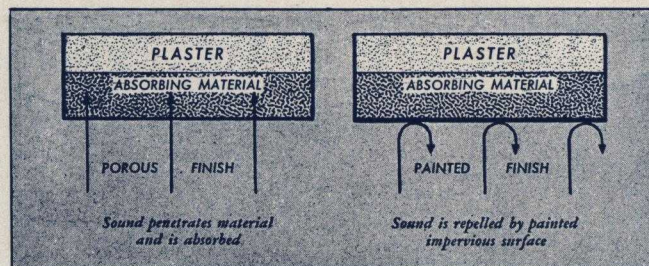


Figure 1—Effect of paint on any porous, sound-absorbing material.

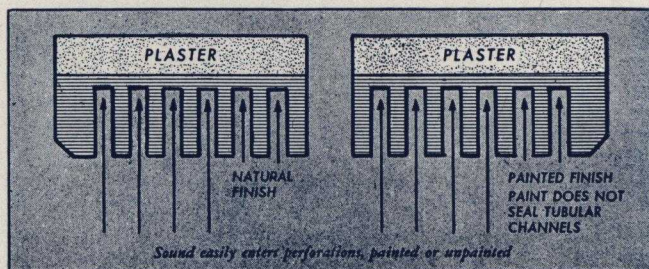


Figure 2—Effect of paint on Acousti-Celotex.

locally, and the acoustical value of the Acousti-Celotex has not been reduced.

The perforations in Acousti-Celotex are definitely controlled in number, size, and depth, and extend not through a surface covering, but deep into the absorbing material itself, an exclusive feature in Acousti-Celotex.

In offices, especially, it is necessary for the ceiling surfaces to have a high light reflection factor for the use of indirect lighting systems. The large number of offices which have indirect lighting in combination with an Acousti-Celotex ceiling painted white or light cream color prove that such a ceiling meets the requirements of light reflection for indirect systems.

In churches, private offices, school auditoriums, theatres, etc., where light reflection is not important, and there is a definite color or architectural scheme to match, the Acousti-Celotex may be painted any shade or stenciled in attractive patterns.



*Children's Room, Eveleth Public Library, Eveleth, Minnesota.
Showing Stenciled Acousti-Celotex.*



*This Stenciled Design Lends Dignity
and Character*

GENERAL TECHNIQUE

Acousti-Celotex is *especially designed* so that it may be painted by following standard high-grade painting practice. Painting of Acousti-Celotex does not affect its sound-absorbing efficiency, because its perforations are of such size that they will not be bridged over by ordinary painting practice. It is by means of these open perforations in painted Acousti-Celotex that the sound enters the body of the blocks and is absorbed.

To clean unpainted Acousti-Celotex preparatory to painting, use a soft wall or paint brush to brush down the entire surface.

BRUSH COAT WORK—In sizing and painting Acousti-Celotex after installation, first thoroughly brush the size or paint onto the bevels—then cover the adjoining plane surfaces while the bevels are still wet. For sizing use a stiff brush and work the size well into the Celotex surface.

SPRAYING—Paints may be applied to Acousti-Celotex by means of a spray gun, if desired. Use regular spray-painting technique. The size of the perforated channels and the air cushion in them prevent the paint from entering.

SANDING—For best results, the Acousti-Celotex should be lightly sanded after the first coat. When oil paints are used, sand the size after it is perfectly dry. When water or other paints requiring no size are used, sand lightly after the first coat. Use No. 1/2 sandpaper or less.

PAINTS

WATER PAINTS—Water paints of the casein vehicle type should be applied without sizing. Use manufacturers' specifications for mixing, but use a slightly thinner mix for the first coat. The second coat may be of recommended consistency. Ordinary calcimine or plastic paints are not recommended.

OIL AND VARNISH PAINTS: AND SIZES—When oil or varnish paints are to be used, the Acousti-Celotex must be sized. Glue size is practical and should be prepared by soaking 1 1/2 pounds of chip or flake glue in a pint of water, then dissolve by adding a gallon of boiling water, and apply warm. Use no size that has been mixed over eight hours.

There are also a number of prepared oil or varnish sizes which are suitable for use on Acousti-Celotex.

FINISHING WITH OIL OR VARNISH PAINTS—It has been pointed out that Acousti-Celotex must be properly sized before oil or varnish paints are applied. The best results are obtained if the Acousti-Celotex is lightly sanded after the size coat has dried thoroughly. The first coat of paint should be thin and the second coat of regular consistency.

Naturally, the use of reputable and high-grade interior paints assures best results. Good ready-mixed paints may be obtained to produce varying degrees of lustre, such as gloss, semi-lustre or egg-shell, and flat finishes. As a general rule, the egg-shell or flat finishes are desired for interior decoration. Two coats of such paints applied to properly sized Acousti-Celotex will result in an excellent washable finish.

STENCILING ACOUSTI-CELOTEX

Stencil decorations may be made on painted as well as unpainted Acousti-Celotex. On unpainted Acousti-Celotex, sizing before stenciling is not recommended. When applying stencil decorations to painted Acousti-Celotex just follow regular stencil painting practice for the kind of paint surface which you have on the Acousti-Celotex.

PAINT MATERIALS—Japan Paints: Thin Japan paint colors to the proper consistency with a mixture of 6 parts of turpentine, 3 parts linseed oil and 1 part Japan drier. Apply with stencil brush or spray gun.

Oil Points: Thin oil colors to the desired consistency with a mixture of 3 parts turpentine and 1 part linseed oil, to which add enough Japan drier to obtain the required rate of drying (approximately $\frac{1}{2}$ pint Japan drier per gallon of turpentine and oil thinner). Apply with stencil brush or spray gun.

(Oil colors show a glossy surface. Japan colors are flat and softer in texture.)

STENCILING AFTER INSTALLATION—Pin stencils to tiles with long point thumb tacks. Make certain that stencils lie flat against the tiles. Apply colors with stencil brush or spray gun. Where metal or other rigid stencils are used, pinning may be omitted where one man holds the stencil while a second man applies the colors.

STAINS—Stains are very effective in producing certain effects with Acousti-Celotex. While a variety of stains are available, including glue stains, alcohol stains and aniline dye stains, the simple glue stains are preferred, since they give the best results on Acousti-Celotex.

A satisfactory glue stain may be made by dissolving $\frac{1}{2}$ -lb. of flake or ground glue in a gallon of boiling water. After the glue has been thoroughly dissolved, dry color is added in amounts depending on the depth of tone required. The dry colors are best added by mixing them with a small amount of water, stirring to a thin paste, which is more easily taken up by the glue solution. Glue stains of this type must be used quite promptly after preparation. Preferably, they should be applied while they are still warm.

Alcohol stains are not recommended because they dry rapidly so that brush marks and streaks are often unavoidable.

PREPAINTED ACOUSTI-CELOTEX is now available. At the factory, a prepainted special hard finish surface is fabricated into Acousti-Celotex. Seventeen standard colors are available. This new "factory face" on Acousti-Celotex is a strong, durable, washable surface. It is the last word in acoustical material finish.

Administration Building office of Parke-Davis & Company, Detroit, Michigan. The painted Acousti-Celotex ceiling provides ample reflection for the modern lighting system.

THE CELOTEX CORPORATION
CHICAGO ILLINOIS

Digitized by:



**ASSOCIATION
FOR
PRESERVATION
TECHNOLOGY,
INTERNATIONAL**

www.apti.org

**BUILDING
TECHNOLOGY
HERITAGE
LIBRARY**

<https://archive.org/details/buildingtechnologyheritagelibrary>

From the collection of:

**NATIONAL
BUILDING
ARTS
CENTER**

<http://web.nationalbuildingarts.org>